AU•PRESS

AUTHOR GUIDE

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AIR UNIVERSITY
Maxwell Air Force Base, Alabama

This *Author Guide* is our attempt to provide authors with a guide to submitting and publishing their manuscripts using the services of Air University Press. As you look through the *Author Guide* and use it, please give us your thoughts on its contents. Was it useful? Could we have included more/less information? Was it too detailed? Did it answer your questions? What would have been more helpful to you? Please submit your comments to AU Press, 170 W. Selfridge St., Maxwell AFB AL 36112-6610, or fax them to us at (334) 953-6862 or DSN 493-6862.

Please attach a separate sheet if you need additional comment space.

Thank you for your assistance.

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AN INTRODUCTION
TO AIR UNIVERSITY PRESS

Welcome to AU Press. You are about to begin an experience that will culminate in an exciting and satisfying event, the publication of your manuscript. We hope the publication process will be enjoyable and rewarding for you. We'll do our best to see that it is. But first a few words about who we are.

The AU Press is a key tool for maintaining and reinforcing Air University's (AU) position as the center of America's airpower thinking and research. AU Press supports the community of Air Force authors at Air University and elsewhere by editing, packaging, and publishing their writings, and by distributing those writings to the appropriate audiences. Depending on the nature of the writing project, authors seeking AU Press services must get project approval from the commandant of their Air University school or agency or from the Air University Publication Review Board.

AU Press publishes a range of scholarly materials, from books and monographs to research studies, long essays, textbooks, and the *Air University Catalog*, plus the English, Spanish, and Portuguese editions of *Airpower Journal*. Over the years, we have compiled a significant body of literature on how best to use airpower. These publications, described in our catalog, *Air University Press Publications*, are used increasingly by airpower scholars and students throughout the world.

The AU Press provides authors substantive editing and detailed copy editing and proofreading to enhance their written communication of ideas. We also offer layout planning and design, assistance in selecting illustrations, preparation of camera-ready copy, and cover design and development for the best possible visual presentation of the author's ideas. Our production services include liaison with appropriate government agencies and contract printers, and marketing.

AU Press products are distributed through the warehousing operation at Extension Course Institute to a select list of people and agencies that is supplemented by the author's list of recipients. Our products are available through AU Press free of charge to those in the Department of Defense (phone [334] 953-2773, DSN 493-2773, or fax [334] 953-6862, DSN 493-6862). Some AU Press books are sold to the public through the Superintendent of Documents, US Government Printing Office. Almost all of our publications are cleared for public release.

The guide you are reading is designed to make your publishing experience as easy as possible by explaining what the AU Press expects of you, the author. It tells you how to prepare your manuscript for submission to AU Press, including special requirements for the type of manuscript you're preparing, whether book or monograph or instructional material. Then it tells you how

to submit your manuscript, what to expect of the AU Press, and the time it will take to get your product back from the printer. Some policy matters you should know about as you prepare your manuscript are (1) AU Press reserves the right to edit any manuscript it will publish, (2) the AU Press won't publish material containing profanity, and (3) we don't normally accept classified material for publication.

Specifics of our press style—as opposed to your writing style—are found in the companion guide, *Air University Style Guide for Writers & Editors*, which is available from AU Press upon request. That guide offers all the authoritative, detailed guidance on matters of style that you need to prepare a publishable manuscript. Items in the guide are arranged alphabetically, as in a dictionary, for ease of use. They cover a wide range of topics, including abbreviations and acronyms, capitalization, punctuation, documentation, numbers, military titles, and so forth. Several examples accompany most entries to illustrate and clarify their proper usage.

If you are unsure about such mysteries as whether to spell *airpower* as one word or two, whether to write *13* as a word or numeral, or whether to set off titles with italics or quotation marks, you need only turn to your copy of the *AU Style Guide.* Our style guide is based on principles and approaches outlined in *The Chicago Manual of Style*, which has become the standard for many university presses; but it also encompasses some matters specific to the Air Force and its sister services. Our spelling preferences are those in the tenth edition of *Merriam Webster's Collegiate Dictionary*. Used together, these sources will smooth your way to successful publication through the AU Press.

Submitting Your Book or Monograph for Publication

Air University Instruction (AUI) 37-101, *Air University Press Publications*, governs submission of all material for publication by the AU Press. Essentially, there are three avenues open to AU Press services for people writing for various audiences. All of these methods are meant to ensure that the book in question will be used by enough people to justify the cost involved in producing it. (The method chosen also determines which agency will pay the printing cost.)

The first avenue is reserved for those few texts used in more than one Air University agency and designated as AU-numbered texts. These books are revised on a routine schedule by or under the guidance of school faculty in concert with AU Press personnel. The second avenue is endorsement by the commandant of an author's Air University school or agency. This is the normal method for people producing material that will be used for instructional purposes at specific schools. The third avenue is through the Air University Publication Review Board. This route is open to authors whose manuscripts may be useful to the Air Force in general and those who have no sponsor at Air University. If you are uncertain which route is appropriate for your manuscript, the AU Press director can help you decide.

The Air University Publication Review Board is composed of representatives from the officer professional military education (PME) schools, the Air Force Institute of Technology (AFIT), and the College of Aerospace Doctrine, Research, and Education, and it is chaired by the Air University provost. The board reviews manuscripts and recommends publication, modification, or rejection. It also serves a number of other functions. Its members identify topics of interest to the Air Force and national security planners. They seek out prospective authors and solicit worthwhile manuscripts, find outside readers for certain manuscripts, and identify recipients of individual publications based on subject matter. Manuscripts accepted through the board must meet a dual test of (1) value to the Air Force and (2) interest to Air University.

You may send your manuscript to Director, Air University Press, 170 W. Selfridge Street, Maxwell AFB AL 36112-6610, or you may go through your organization's chain of command to have your commander sponsor and submit your project. In either case, in a letter to accompany your manuscript, you should identify the probable audience, describe the project's value to the Air Force, and tell us your background and expertise in the manuscript's subject.

AU Press Services

Organizations or individual authors requiring the services of AU Press should notify the AU Press as soon as possible. Like good cooking, good writing and editing take time, so please involve us in the planning phase for

your project. The sooner we know what you're doing and how we can help you, the better prepared we'll be to serve your needs.

Early scheduling is important. AU Press staff members typically work on several projects during the same time period; it will be a rare case if your project is the only one assigned to your editor, editorial assistant, print specialist, or illustrator. This system allows us to serve more people efficiently, but it can also affect the time it takes to get your project out. AU Press determines production schedules based on current workload and project priorities recommended by the Publication Review Board.

Submission Packages

Manuscripts submitted for publication should conform to the standards set forth in the *AU Style Guide*. Make sure you properly establish abbreviations, acronyms, and names or nicknames; that is, spell them out at least once on first use or occurrence. Check abbreviations and acronyms for exact wording to avoid errors—some abbreviations and acronyms have multiple possibilities, so don't make us guess which one you meant. Be sure you cite your sources properly and give other people appropriate credit for their words and ideas. If you have questions about these or other matters of style, please consult your editor, the *AU Style Guide,* or *The Chicago Manual of Style.*

You should submit a complete double-spaced draft of your manuscript on paper, along with a disk copy identical to the paper one. "Complete" means the package includes the entire manuscript, including front matter, body, illustrations, captions, notes, and back matter, as appropriate. These parts are described more fully below.

Front Matter

Front matter comprises all of the manuscript segments that occur before the body of the text. Front matter pages are normally arranged in the following order:

1. Cover. Our illustrators will design and prepare the cover art (see the "Art and Illustrations" section on page 5), but if you have cover ideas, please share them with us.

2. Disclaimer. The disclaimer is a statement that assigns accountability for the manuscript's contents to the author. It also states whether the printed product has been cleared by the Air Force for public release. We will prepare an appropriate disclaimer for you.

3. Title page. We will prepare an appropriate title page for your publication. Be sure to give your editor the correct title of your study, and make sure it's exactly the same title you give our illustrators.

4. Epigraph/dedication (optional). If you use a dedication, please keep it simple. If you use epigraphs, document them properly (i.e., type the name of the person quoted and/or source title, if available, just after and below the epigraph). Be advised that epigraphs don't take a note number whether they set the tone for a chapter or an entire book. Their documentation is self-contained.

5. Table of contents. The table of contents tells the reader what's in your book, and many readers decide whether to read a book by going there first. The table of contents shows section and chapter titles, table/appendix headings, and figure/photo captions (optional) precisely as they appear in the text. You may have to rewrite and revise several times before your manuscript is considered complete. Please remember to make a last-minute check to be sure that what's in the table of contents matches exactly what's inside your manuscript. List front matter, chapter titles, and subordinate heads down to the second breakdown (flush headings: see sample contents page and related text at appendix A).

6. Foreword (optional). First impressions are important, and the foreword is the first bit of narrative in the front matter. It serves as an endorsement and is written and signed by someone other than the author. It should be brief, clear, and crisp. It may describe the purpose and limits of the manuscript and its relation to other works in print or in preparation. Please provide the foreword writer's signature in black ink on a separate sheet of white bond paper.

7. About the author. Provide a biographical sketch that describes your education, training, and experience, and include a current black-and-white photograph of yourself. Tell us your year of birth (the Library of Congress requires it). If the manuscript has multiple authors, we will need this information for each one. Where possible, spell out names of offices instead of using office symbols and be sure to provide first names of people you mention.

8. Preface (optional). You yourself should write and sign the preface. You may use the preface to give the reader a short overview of your work—your reasons for undertaking the study and your approach to it. You may also use the last paragraph to acknowledge those who helped you through your study if your list is brief. Be sure to include your signature in black ink on a separate sheet of white bond paper.

9. Acknowledgments (optional) If you have extensive acknowledgments, place them on a separate "acknowledgments" page. You may use an acknowledgments section to express appreciation for support given and for research and editorial assistance provided by others during the development of your writing project.

10. Introduction (optional). The introduction allows you to provide a background for the rest of the study or to provide information to enhance the reader's understanding of what prompted you to write the study. If your

introduction turns out to be long and involved, give it another title (not "Introduction") and include it as part of the text.

Text Material

The text, the body of your manuscript, is normally divided into chapters. It also includes documentation (in the form of endnotes), illustrations, and tables, which are discussed more fully in the section below entitled "Art and Illustrations."

1. Chapters. Chapters should provide discussion of major segments of the topic about which you are writing. It's good practice to let the reader know at the beginning of the chapter what to expect. In concluding a chapter, summarize its major ideas and briefly inform the reader of the topic in the next chapter. Transitions between chapters should relate the information in one chapter to that in the next.

2. Documentation. To lend credibility to your study, you should provide, in the form of endnotes, documentation of the sources (books, articles, interviews, lectures, manuals, regulations, directives, staff and historical studies, public documents, unpublished papers, and other publications) you used in preparing the manuscript. For AU Press publications, this documentation is done in chapter endnotes with the source author's first name first. (For samples of the formats for endnotes, see appendix B of this guide or consult the AU Style Guide.) Use footnotes—placed at the bottom of the page—only for explanatory purposes. Check and double-check sources in notes to ensure they are as complete as possible. Also check note numbers to be sure that notes are placed where you wish them to be. (Occasionally during revisions, authors move sections of copy but neglect to make corresponding moves of endnotes.)

Back Matter

Back matter includes the appendixes, glossary, bibliography, and index. Each is optional. If you use more than one of these, submit them in the order given. Be sure to include back matter items in your table of contents.

1. Appendixes. Information included in appendixes should be information that will help the reader better understand the material provided in the study. Give each appendix a capital letter designation and a title. If you use such published documents as regulations or magazine articles as appendixes, reproduce them verbatim. Please provide a source designation for such documents. In your manuscript, number the appendix pages consecutively to follow from the last page of the regular text. We will renumber the appendixes, if required, when we prepare the camera-ready copy. Refer to each appendix within the body of your text.

2. Glossary. A glossary is composed of words, abbreviations, or acronyms and their meanings, arranged alphabetically. Include a glossary when your text includes technical terms or terms that may be unfamiliar to your readers.

3. Bibliography (optional). Use a bibliography to provide the reader with a list of works (books, articles, and other sources) you used in preparing your manuscript. Place it at the end of the book, before the index. A selected bibliography, which we normally prefer, would include all the documents you looked at that would be of value to the reader in pursuit of additional knowledge about different aspects of your book. See appendix C of this guide for more information. Also, you may wish to consult The Chicago Manual of Style for the proper format of a bibliography and its entries.

4. Index. We normally publish an index in each book. Since you are the subject matter expert for the subject of your book, please give us a list of suggested entries (seed list). If you use the index feature of your word processing program, we prefer that you create a concordance (separate document) file and do not compile the index, since the page numbers in your draft manuscript will not match those in the final typeset copy. We'll compile the index with page number references after we produce the final camera-ready copy. We'll also format the index as appropriate with main headings, subentries, and cross references (*see* and *see also*). If production deadlines permit, you will have an opportunity to review the final index before it goes to print.

Art and Illustrations

Your manuscript may include a variety of illustrative materials, including original artwork, photographs, tables, figures, maps, and so forth. Our design branch can develop whatever new drawings you need, but for the other pieces, you should give us originals. If originals are not available, we can provide assistance. Unless you develop the illustration yourself, you should also include a source note for each illustration that is copyright protected or that is provided courtesy of a photo repository or some other agency. You can find samples of illustrations at appendix D of this guide. Note that each illustration is supported by text that refers to it.

1. Cover. We will design the final cover, but we welcome your ideas. If you have an idea for the cover art, make a rough sketch and label each element. Be sure your labels are legible.

2. Photographs. We prefer black-and-white prints. Photos are delicate: the least pressure may leave an impression on the surface. Also, some inks bleed through photographs. Therefore,

- don't write on the photograph itself.

- don't fasten anything to the photograph with a paper clip.

- don't write on the back of an unmounted photograph.

One good way to provide information about a photo is to write that information on a piece of paper and tape it to the back of the photo.

3. Other illustrations. Provide each on a separate page. We prefer original line drawings if they are available. Number illustrations consecutively throughout the manuscript using arabic numbers. If the illustration requires a legend (an explanation of symbols or abbreviations), please make sure you include it.

4. Electronic submissions. If you're submitting artwork electronically—that is, on disk—please provide them as separate files. Also, be advised that we cannot use PowerPoint slides in their electronic form.

5. Captions list. Submit a list of captions for all illustrations, figures, maps, photographs, tables, or other artwork. Do not place captions on individual items; instead, tape a piece of paper identifying the figure, photo, or table number onto the back edge of the illustration. We'll match your figures with the captions (from the captions list) at the appropriate time. Make sure your numbered captions describe the correspondingly numbered illustrations and that the illustration itself is the one you refer to by that number in the body of your manuscript. Break your captions list into separate categories: list of figures, list of tables, list of maps, list of photographs. Appendix E shows a sample captions list.

Signatures

Provide *original* signatures on white bond paper signed in black ink. We need the originals because photocopies and fax copies bleed. Signatures will be used at the end of the foreword and preface.

Distribution List

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Most authors have no objection to having brief passages of their work quoted for scholarly purposes, as long as they receive proper credit. It is difficult to say how extensively you may cite someone else's work without obtaining permission. Certainly, though, if you want to include a lengthy section from a copyrighted source as an appendix to your study or as a reading in your text, you must request permission in writing from the holder of the copyright. The *AU Style Guide* provides further discussion of copyright protection. You should incorporate source material in your manuscript so that the reader has no trouble distinguishing your writing and ideas from someone else's. Refer to appendix F of this guide for a detailed explanation of how to properly cite your sources and avoid plagiarism. Remember that illustrations in a copyrighted source are copyrighted too and that you must have permission to use them.

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In the case of material developed for school coursework, the OPR in the using organization is responsible for reviewing copyright permissions and releases and ensuring that the use of the copyrighted material adheres to any limitations or requests indicated by the copyright holder (see AFI 37-160, *The Air Force Publications and Forms Management Programs*, vol. 1, *Developing and Processing Publications; and AFI 51l-303, Intellectual Property—Patents, Trademarks, and Copyrights).* The project officer should provide AU Press with copies of releases and, if applicable, AF Form 9, Request for Purchase, along with DD Form 1155, Order for Supplies or Services.

Composing Your Manuscript on Disk

Follow these guidelines when composing your manuscript on disk.

1. Prepare your entire manuscript using the same version of your word-processing software. If you upgrade to a newer version or to a new software program, make sure you convert your entire manuscript to the same software. Submit your manuscript on 3.5-inch or 5.25-inch high-density floppy disks in a format compatible with DOS or Windows. AU Press currently uses Word for Windows 7.0 and Windows 95 as its standard word-processing program. If you're using something else, the SAVE AS option in your word-processing program may be able to save your files in Word for Windows document format. Most of the popular word-processing programs on the market today have the SAVE AS feature. If you are unsure

whether your program is compatible with our software, contact us early and we will work out a solution.

2. Create all major sections of your manuscript on separate files. Your disk should include separate files for each part of the front matter, a file for each chapter, and separate files for each part of the back matter (e.g., the glossary, bibliography, index, and each appendix). Do not use the MASTER DOCUMENT feature available in many programs such as Word for Windows or WordPerfect.

3. Submit a complete double-spaced hard (paper) copy of your manuscript along with your disk. This copy should include all parts of the front matter, the body of your text, and the back matter as well as original copies of all illustrations and photographs. Make certain that the hard copy matches exactly the files on your disk and that it is easily readable.

4. If you're using electronic graphics files or other computerized figures and illustrations, submit them in a standard format compatible with our software. Submit line art (vector files) in GEM, CGM, EPS, or Post Script formats; submit image files (raster files—e.g., grayscale scans of photos) in GEM/HALO DPE, PCX, or TIFF formats. Editorial requirements or printing variables may force us to rescan or recreate an image or figure. If we don't have the program you used to create the graphics, we won't be able to make the needed changes. Therefore, always include original hard-copy prints of figures and photographs. Do not send photocopies or facsimiles.

5. Keep the look of your manuscript plain and simple. AU Press specialists will handle the layout and design for your project after the final edit. At the submission stage, what you say is far more important than how it looks on paper. Don't create your own style sheets or use fancy fonts or combinations of fonts and type sizes, special color coding or spacing, or similar desktop publishing features. Doing so will delay publication of your project. Our goal is to get your work on the street as quickly as possible. You can help us do that by focusing on the ideas and leaving the design and typesetting to us.

6. Please use this basic format when you create your document:

    a. Left margin: 1.5 inches (justify left).

    b. Right margin: 1 inch (ragged, do not justify). Don't use the automatic hyphenation feature of your word-processing program.

    c. Paragraph indention: five spaces (use tabs instead of automatic indenting).

    d. Block-quote indention: additional five spaces for left- and right-hand margins. Change left and right margins; do not use word-processing features such as double indent or multiple tabs.

    e. Spacing: Double-space all parts of the manuscript, including block quotes, footnotes, endnotes, and bibliography.

f. Fonts: Use the same font and type size throughout, including the body of the text, block quotes, endnotes, and footnotes. Remember, we will select appropriate font sizes when we typeset your manuscript.

Set the default format to meet the above guidelines and do not insert new format codes for each section of your manuscript (e.g., don't define or apply a style code to each note that you create).

7. Number the parts of your manuscript as follows:

a. Pages: Use arabic numbers throughout, including the front matter and the back matter. If you use a series of files to compile your manuscript (see paragraph 2 above), begin each file with page number 1. After the edit is complete, we'll combine the files into a continuous manuscript prior to preparation of camera-ready copy. At that time we'll renumber the whole thing consecutively, with roman numerals for the front matter and arabic numbers for the rest of the manuscript.

b. Illustrations: Number illustrations consecutively throughout the manuscript (Figure 1, Figure 2, Table 1, Table 2, etc.) rather than chapter by chapter.

c. Footnotes: Use bottom-of-page footnotes for explanatory information only, not for documentation of textual material. Almost all explanatory notes can be handled better—and less intrusively—at the end of the chapter, so use footnotes sparingly. Denote the first footnote on any page with a single asterisk. In the rare event that you need to use more than one footnote on a page, denote them with asterisks in the appropriate multiples.

d. Endnotes: Use superscript numbers in the body of the text, and number notes consecutively within each chapter beginning with note 1. In the body of the note use standard numbers (not superscript). Indent the note text five spaces (use tab), and place the notes at the end of the chapter. See appendix B of this guide or the *Air University Style Guide* or *The Chicago Manual of Style* for examples of several categories of notes.

8. Don't underline words, phrases, terms, and the like that should be italicized. Use italics for special emphasis and for all titles of books. See the *Air University Style Guide* and *The Chicago Manual of Style* for other special word treatment (e.g., foreign terms, names of specific ships and submarines, titles of motion pictures and plays, etc.). If you don't have the capability to italicize, you may underline instead.

9. Make sure each heading is separated from the next by text. Failure to achieve this separation gives your manuscript an aesthetically undesirable condition we refer to as "stacked heads." Remember, too, that you can't break a section into one part: every level of head must have a partner. If you feel you must divide a piece of text, break it into at least two pieces. Use the format at page 18 for headings and subheadings.

Classified Material

As a rule, the AU Press does not process or publish classified materials. If you (author or OPR) believe an exception to this rule is justified, you should notify the AU Press director as early in the development process as possible. If an exception is granted, you are responsible for properly marking the manuscript (both paper and disk copies) for compliance with security regulations. This responsibility includes marking the overall document—pages, paragraphs, endnotes, and illustrations—and providing downgrading/declassification instructions and markings. The AU Press is responsible for marking the published product in accordance with the author's or the security and policy review authority's instructions. The OPR is responsible for retaining record copies of such printed materials and for their downgrading/declassification.

Security and Policy Review

All documents that will or may be released to the public must undergo security and policy review to ensure they are unclassified and accurately reflect current Air Force policy. Since AU Press "advertises" all books, monographs, and papers to potential customers within and outside the USAF and DOD, we submit all manuscripts prepared by Air Force and DOD employees to the local public affairs office for security clearance and policy review.

- We do not request clearance on projects that normally will not be sent to customers outside DOD and Air University. Examples are materials developed strictly for classroom instruction purposes.

- We normally request this review after we have completed the editing process and are ready to submit the final manuscript for preparation of camera-ready copy.

- You as the author are responsible for ensuring that your manuscript does not include classified material or sensitive matter (e.g., you don't cite inspector general reports or other documents marked for official use only or include sensitive personal information such as social security numbers). If you cite unclassified material from a classified document, make sure you indicate in your endnote that the cited material is unclassified. One way to do this is to include the statement, "Information extracted is unclassified." A bit of advice: Stick as closely as you can to the source's wording of the unclassified material you extract. Rephrasing such information can result in its becoming sensitive.

Payment for Publication

In general, laws and regulations prohibit government employees from accepting payment for manuscripts written as part of their jobs, on government time, using government equipment, supplies, or facilities, or based on knowledge gained through official duties. In some cases, however, sponsoring agencies may commission manuscripts and send them through the AU Press publishing process. In any case, AU Press does not pay for manuscripts it publishes. Payment, if appropriate, is negotiated between the sponsoring agency and the author.

Stepping through the Publication Process

To many new authors, the publication process for their project is shrouded in mystery. There's no reason for that, and in fact, we want you to know what happens after you bring us your manuscript, because you will still be involved.

One thing every author wants to know is how long it will take to get the manuscript published—when the finished book will be back from the printer. Of all the questions asked of AU Press, this is the one that most defies an easy answer, because there are so many variables at work. These include length and quality of your manuscript, your availability to work with the editor, priorities and workload within the AU Press team, and the competence of the printer who wins the contract on your project, among other factors. We'll work with you to set an initial publication schedule that is both possible for us and satisfactory to you. When we get the last bit of input from you, the author, we'll lay out a reasonable final schedule based on your needs.

Figure 1 shows a simplified flowchart of the publication process with a step-by-step explanation of author/press responsibilities. We expect to remain in more or less constant contact with you as we move toward publication. Typically, we don't change your manuscript without your approval. We look to you as the expert on your manuscript and its subject matter. But we expect you to look to us as the experts in matters pertaining to writing for publication and getting your project into print: we're in this as a *team*.

Ideally, this is how it works. AU Press leadership establishes a project team of the various players involved in the project. The team leader is the content editor (aka substantive editor), who also responds to author inquiries about AU Press processes. Members of the team come together, each with knowledge of and responsibility for a particular part of the publication process and a knowledge of the branch's workload. Balancing this information, the team establishes a realistic production schedule that will move the project as quickly as possible toward distribution.

The content editor reads the manuscript for content, coherence, organization, and smoothness of writing, always with an eye to how well and how efficiently the author's ideas are being communicated to the reader. While this is going on, the illustrator is preparing internal and cover art as necessary. The content editor marks suggested changes on the manuscript and discusses them with the author, and they come to an accommodation. The content editor enters the agreed upon changes onto the working disk. The copy editor (aka technical editor) then reads the manuscript for consistency, grammar, punctuation, and so forth and reaches agreement with the content editor and, if necessary, the author before entering those changes onto the disk.

Once the disk is finalized, the content editor (as team leader) forwards it to the print specialist for preparation of camera-ready copy. This involves layout, formatting, and font changes, as appropriate, and printing a camera-ready copy for review. The content and copy editors oral proof the camera-ready copy as a quality check, mark necessary corrections, and return it to the print specialist for final correction. The print specialist then delivers the final camera-ready copy, along with the illustrations, to the Support Branch, whose people package it with the appropriate forms and deliver it to the Defense Printing Service Division Office (DPSDO) at the Gunter Annex.

That office finds a contract printer, who produces a set of blue-line proofs from the camera-ready copy and the illustrations. The printer sends the blue lines back to AU Press for a last check prior to printing. This is a technical check to see that the illustrations are in the right place, that the margins are aligned correctly, that there's no "broken" type evident, that the print is of uniform darkness, and so forth. Sometimes, we require several iterations of blue lines before we're satisfied that everything is as it should be. When we *are* satisfied, the printer produces the finished book and sends it to the ECI warehouse for distribution. The normal time required for the printing process, from the time we deliver the manuscript to DPSDO until the finished book is ready for distribution, is 45 working days.

Each case has variations from this ideal, but generally speaking, that's the AU Press publication process. We hope you enjoy working with our team.
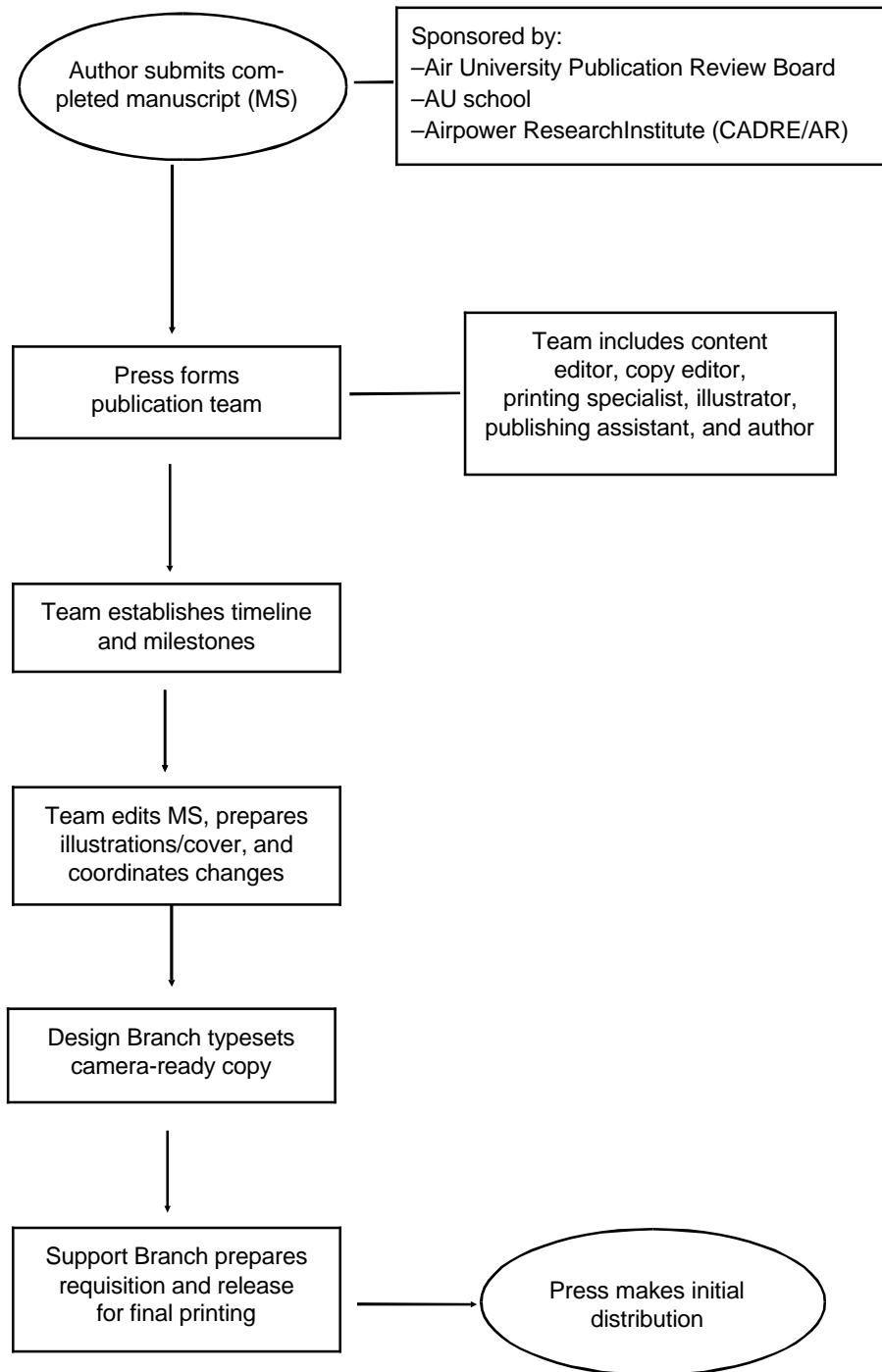
Author submits com-
pleted manuscript (MS)

Sponsored by:
–Air University Publication Review Board
–AU school
–Airpower ResearchInstitute (CADRE/AR)

Press forms
publication team

Team includes content
editor, copy editor,
printing specialist, illustrator,
publishing assistant, and author

Team establishes timeline
and milestones

Team edits MS, prepares
illustrations/cover, and
coordinates changes

Design Branch typesets
camera-ready copy

Support Branch prepares
requisition and release
for final printing

Press makes initial
distribution

Figure 1. General Workflow—AU Press

Appendix A

Correlated Contents and Text Pages

Sample Contents Page

Contents

Sample Related Text

Teaching styles developed from one of the four models outlined above have one common goal: to increase a student's performance in a classroom environment. The means by which the styles educators can use to accomplish this goal vary greatly, as evidenced by the different teaching models; however, they must realize that effective teaching styles normally integrate aspects of all four models.

CENTERED HEAD

Traditional Teaching Methods

In many ways, traditional teaching methods are associated with the "old ways" of conveying knowledge to students: memorization, drill, essays, phonics, rules of mathematics, diagramming sentences, and basic concepts of citizenship, ethics, geography, discipline, and individual, family, and community responsibility.14 Frederick Hill states that "the old ways showed, on the blackboard, how you reasoned and arrived at an answer. The new ways ignore the skills the old ways generated."15

FIRST BREAKDOWN

Didactic Teaching

The most common style of traditional teaching is catechetical, or didactic, teaching, which is conceived as an expert imparting knowledge or explaining or describing phenomena to a group of learners.16 This teaching style invites the student to acquire a body of knowledge as defined and presented by an expert. It is simple, systematic, and usually passive: students speak only in response to questioning by the expert or instructor.

SECOND BREAKDOWN

Lectures. One can argue that lectures are unnecessarily formal and authoritarian, promoting passivity among students.18 Many academicians, in fact, are convinced that lectures are ineffective and that other teaching styles facilitate the learning process by involving the students and making them active agents.

THIRD BREAKDOWN

Structured lectures. These educators contend that structured lectures only limit the student's autonomy and, therefore, ability. There is some merit to the complementary capabilities of both methods to give the theater commander a backup capability.

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Appendix B

Sample Format for Endnotes

Notes

AU Press prefers documentation in the form of chapter endnotes rather than in footnotes. Number these notes consecutively throughout the chapter, indent each entry, and place them at the end of the text. You can find a full explanation of our documentation philosophy and style as well as endnote examples of many kinds of documents in the Air University Style Guide, but here are a few samples. Note the punctuation style.

Book

1. John A. Warden III, The Air Campaign: Planning for Combat (Washington, D.C.: National Defense University Press, 1988), 132.

Periodical

2. Lt Col Thomas E. Griffith, Jr., USAF, "Air Pressure: Strategy for a New World Order?" Airpower Journal 8, no. 2 (Summer 1994): 18–26.

[Note: If the title page of the book or article lists the author's military rank, include it in your documentation. If not, omit the rank.]

3. "Prying Open a Secret Army," Newsweek, 31 October 1994, 40.

Public Document

4. Senate, Report of the Federal Trade Commission on Utility Corporations, 70th Cong., 1st sess., 1935, S. Doc. 92, pt. 71A.

Multivolume Work

5. Winston S. Churchill, The Second World War, vol. 2, Their Finest Hour (Boston: Houghton Mifflin, 1948), 356.

Manual

6. AFM 1-1, Basic Aerospace Doctrine of the United States Air Force, vol. 1, March 1992, 10.

Interview

7. Lt Gen Charles A. Horner, Shaw AFB, S.C., interview with author, 2 December 1991.

Staff Study

8. Col Herbert V. Staudenmaier, CONUS Aeromedical Evacuation Study, staff study, 31 March 1983.

CD-ROM

9. Natalie Angier, "Chemists Learn Why Vegetables Are Good for You," New York Times Ondisc, CD-ROM, VMI—Proquest, October 1993.

Diskette

10. Michael Joyce, *Afternoon: A Story;* diskette (Watertown, Conn.: Eastgate, 1987).

Computer Service

11. "Middle Ages"; *Academic American Encyclopedia,* on-line, Prodigy, 30 March 1992.

Computer Network

12. Tom Huntington, "Encore for an SST," *Air and Space Magazine*, 30 October 1995, n.p.; on-line, Internet, 15 February 1996, available from http://www. airspacemag. com/articles/T144-on 95/asm-t144-on95.html.

Appendix C

Sample Formats for a Bibliography

Bibliography Entries

The bibliography may be strictly an alphabetical list (by author) or one divided into the kinds of sources used (i.e., books, periodicals, government publications, and papers and theses) and arranged alphabetically under each category. When alphabetizing, use the author's last name first (in contrast to endnote style); if no author is given, use the first important word of the book or article title to alphabetize (disregard *the, a,* and *an*). Note also that the punctuation in bibliographies is different from endnote punctuation. Each section ends with a period. No page numbers are given for books; you may omit page numbers from article citations too, although including them might be helpful to your reader. If you give page numbers for articles, separate them from the date of issue with a comma. Indent the second line of the bibliographical entry.

Here are a few sample bibliographical entries.

Books

Magyar, Karl P., and Constantine P. Danopoulos, eds. *Prolonged Wars: A Post-Nuclear Challenge.* Maxwell AFB, Ala.: AU Press, 1994.

Paulsen, Richard A. *The Role of US Nuclear Weapons in the Post–Cold War Era.* Maxwell AFB, Ala.: AU Press, 1994.

Periodicals

"B-1Bs Complete Global Flight." *Airman* 37, no. 10 (October 1993): 13.

Fedorchak, Capt Scott A. "Close Air Support: Repeating the Past . . . Again?" *Airpower Journal* 8, no. 1 (Spring 1994): 22–33.

Post, Tom, with George Wehrfritz and John Barry. "Prying Open a Secret Army." *Newsweek,* 31 October 1994, 40.

Research Reports

Martin, Jerome V. *Victory from Above: Air Power Theory and the Conduct of Operations Desert Shield and Desert Storm.* Maxwell AFB, Ala.: AU Press, 1994.

Appendix D

Sample Formats for Illustrations

Sample Table

Table 4

### CSEL Radio Characteristics

Frequency	L-Band: Data uplink, 1610–1626.5 MHz S-Band: Data downlink, 2453.5–2500 MHz C-Band: Sat to grd station link, 5150–5216 MHz Grd station to sat link, 6525–6541.5 MHz
Size	35 Cu. in. maximum 7.2 in. length (max) Current prototype: 28 Cu. in. (5.6 x 3.1 x 1.6 in.)
Weight	2.1 lbs w/o batteries (max) Current prototype: 22 ounces w/o batteries
Positioning	Self locating: 3D using GPS Hub locating: 2D + terrain database using time of arrival (TOA) determination
Features Physical	Unique user ID LPI/LPD: data-burst transmission, SS-DS, CDMA COMSEC: KM, OTR, and cold start capable Keyboard Display Built-in antenna External antenna port External serial data port External power supply port
Operational	99% probability of successful communications on first try (90% level of confidence) NTR information transfer: Position data and 100-character packet with multiple levels of communications priority Worldwide coverage: With required space segments 24 hours/day, 365 days/year with space segments

Source: Briefing, Morris Hornik, Office of the Assistant Secretary of Defense Intelligence and Communications Architectures Project Office, Washington, D.C., 21 May 1993, slide 7.

According to Maj Michael F. Witterried, an engineer with the Military Satellite Communications (MILSATCOM) Systems office, a joint interoperability and engineering organization, the CSEL concept (table 4) has several areas of concern. First, there is a frequency management problem, as there is no foreseen support to use commercial "L" frequency bands as approved by the Office of Secretary of Defense (OSD).

Since its founding in 1775, the US Marine Corps has played a significant role in the military and diplomatic affairs of the United States. It has continued to provide a powerful source of military strength, prepared at any time to assert the nation's will on foreign shores. The Marine Corps may serve in purely land campaigns but is organized primarily as a naval expeditionary force-in-readiness. The Marine Corps' portion of this joint force is to function essentially as a highly integrated command air-ground-logistic expeditionary force capable of executing a full range of operations. Inherent to the successful execution of the Marine Corps' mission is its affiliation with the strategic and tactical flexibility of a naval fleet (fig. 1).

Although Marine Corps functions have traditionally been associated with the fleet, the Marine Corps is not a part of the US Navy. It is, more precisely, a separate military service within the Department of the Navy; and it continues to be assigned missions not associated with naval
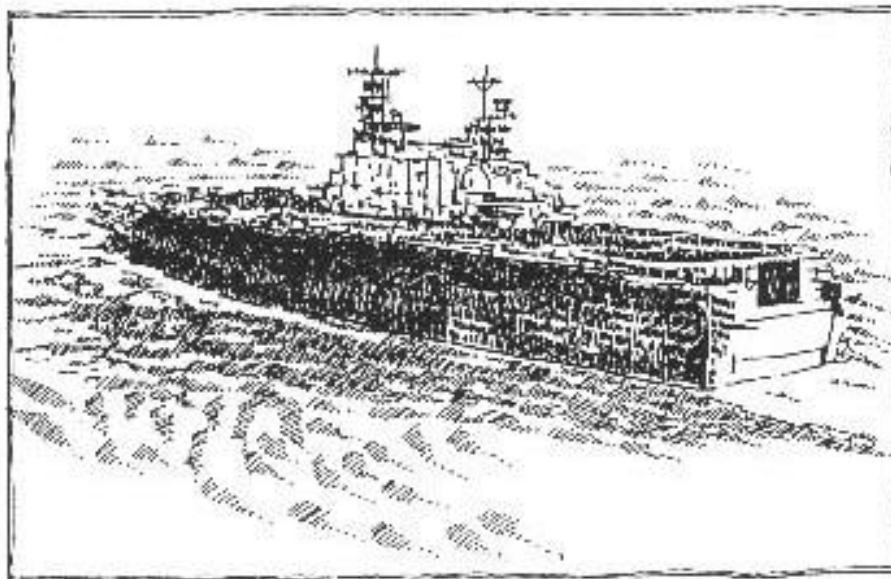
campaigns. For example, marines were used in Korea, South Vietnam, Grenada, and most recently in Desert Shield/Storm. These and other types of missions may be assigned to the corps at the direction of the president.

Source: *Amphibious Warfare Review* 10, no. 1 (Winter/Spring 1992), 20.

Figure 1. The Nassau (LHA-4) transports marines, fighting vehicles, and aviation assets—thus providing the Marine Corps its expeditionary capability.

Appendix E

Sample Captions List

Illustrations

Appendix F

Citation of Sources

Proper Citations

If you use the exact wording of your source, identify the passage by enclosing it in quotation marks. Since these marks indicate that you are quoting directly, you should take care to reproduce the passage word for word—do not arbitrarily change a word or phrase or punctuation here and there. However, there are some exceptions to this principle.

1. You may alter a quote for purposes of clarity, enclosing the alteration in square brackets.

> **Source:** **This system will expand the current US field coverage.**

> **Citation:** "This system will expand the current US [intercontinental ballistic missile (ICBM)] field coverage."[1]

2. You may change an initial letter (e.g., to cap or lowercase).

> **Source:** The Soviets are increasing the number and variety of their communications satellites.

> **Citation:** Intelligence sources indicate that "the Soviets are increasing the number and variety of their communications satellites."[2]

3. You may omit part of a quote, using three dots (ellipsis points) to mark the omission. Use three dots to indicate an omission within a sentence.

> **Source:** The nuclear-armed GALOSH ABM interceptor deployed around Moscow has an inherent ASAT capability against low-altitude satellites.

> **Citation:** "The nuclear-armed GALOSH ABM interceptor . . . has an inherent ASAT capability against low-altitude satellites."[3]

4. Use four dots (a period plus three ellipsis points) to indicate omissions between sentences. For example, you may omit the last part of a sentence.

> **Source:** The Soviets also have research programs under way on kinetic energy weapons, which use the high-speed collision of a small object with the target as the kill mechanism. These programs have been highly successful.

> **Citation:** "The Soviets also have research programs under way on kinetic energy weapons. . . . These programs have been highly successful."[4]

5. Or you may omit the first part of the next sentence (note that the bracketed interpolation means that you don't need ellipsis points).

> **Source:**

The Soviets continue to expand an already mature satellite reconnaissance program. Several enhancements, such as incorporation of a data-relay satellite system, could improve the timeliness of their satellite reconnaissance data.

Citation: "The Soviets continue to expand an already mature satellite reconnaissance program [and] improve the timeliness of their satellite reconnaissance data." [5]

6. You may also omit an entire intervening sentence.

Source: The Soviets are increasing the number and variety of their communications satellites. They have filed their intent with the International Frequency Registration Board to place about 100 individual communication payloads in more than 25 positions in the geostationary orbit belt. Some of the satellites are expected to be used to relay data between two ground sites, including ships, or between a satellite and ground site.

Citation: "The Soviets are increasing the number and variety of their communications satellites. . . . Some of the satellites are expected to be used to relay data between two ground sites, including ships, or between a satellite and ground site." [6]

7. You may even omit an entire paragraph.

Source: Major organizational changes instituted in 1980 transferred control of air defense aircraft, SAMs, and radars from national air defense authorities to local military district commanders. This change was probably implemented to provide battlefield commanders with greater flexibility. Even after reorganizing, the Soviets appeared to be dissatisfied with their air defense structure.

More recent shifts are apparently resubordinating surface-to-air missiles and aircraft back to the national air defense forces. The rationale may involve a desire for greater centralized control over weapons rather than the flexibility of the local commander in making certain decisions.

The Soviets have deployed a large number of strategic air defense systems with capabilities against aircraft flying at medium and high altitudes. They are now in the midst of a major effort to improve their capabilities against aircraft and cruise missiles that operate at low altitudes.

Citation: Major organizational changes instituted in 1980 transferred control of air defense aircraft, SAMs, and radars from national air defense authorities to local military district commanders. This change was probably implemented to provide battlefield commanders with greater flexibility. Even after reorganizing, the Soviets appeared to be dissatisfied with their air defense structure. . . .

The Soviets have deployed a large number of strategic air defense systems with capabilities against aircraft flying at medium and high altitudes. They are now in the midst of a major effort to improve their capabilities against aircraft and cruise missiles that operate at low altitudes. [7]

8. A direct quotation is usually incorporated into the syntax of your own writing. It may be set off by a comma.

During a private meeting in Washington with American Jewish leaders, Prime Minister Meir emotionally commented, "For generations to come, all will be told of the immense planes from the United States bringing in the materiel that meant life to our people." [8]

9. It also may be set off by a colon.

Colonel Strobaugh described working conditions at Lod in an article in the McGuire AFB, New Jersey, newspaper *Airtides:* "Our men did a fantastic job. They worked 12 hours a day—84 hours a week. Some worked more than that." [9]

10. Or it may be made part of a clause.

The GAO report also made the point that "to manage an airlift efficiently, MAC should control the flow of aircraft."[10]

11. A long direct quotation (8–10 lines or more) is usually made into a block quotation. That is, it is set off from the rest of the text by extra spacing and is indented from both margins. Furthermore, a block quotation has no quotation marks and no indention for the paragraph (use extra spacing to identify a new paragraph in the block quotation). A note number marks the end of a block quotation (as is the case with all direct quotations). Like the preceding examples, a block quotation may be set off by a comma.

Describing the problems of command and control during Nickel Grass in a 1984 interview, General Carlton said,

> The concept of operating within an established command and control structure was violated—the Air Force didn't set up a command post to handle our activity; yet, we were working for the Air Force. We found ourselves taking instruction primarily from JCS/J-4, Logistics. Command and control, or rather a lack of it, caused indecision.[11]

12. It also may be set off by a colon.

> General Carlton described the problems of command and control during Nickel Grass in a 1984 interview:
>
> The concept of operating within. . . . [12]

13. Or it may be made part of a clause.

> In a 1984 interview about the problems of command and control during Nickel Grass, General Carlton said that
>
> the concept of operating within. . . . [13]

Improper Citations

Failure to identify the words and ideas of another writer constitutes plagiarism. If you intentionally use someone else's words and/or ideas as your own (e.g., by omitting quotation marks and note numbers), you are guilty of the worst kind of plagiarism.

Source: The most obvious benefit of programs emphasizing the art of war rather than service-peculiar subjects is broader understanding that will increase our ability to produce viable joint doctrine, improve our ability to operate successfully in the joint arena, and help to eliminate service parochialism. (Col Dennis M. Drew, "Joint Operations: The World Looks Different from 10,000 Feet," *Airpower Journal* 2, no. 3 [Fall 1988]: 15.)

Citation without attribution (i.e., plagiarism)**:** We need to establish programs of study in military history. The most obvious benefit of programs emphasizing the art of war rather than service-peculiar subjects is broader understanding that will increase our ability to produce viable joint doctrine, improve our ability to operate successfully in the joint arena, and help to eliminate service parochialism.

At the least, this practice is intellectually dishonest. At the worst—as theft—it can have professional and legal repercussions for the plagiarist.

Other instances of this problem may be less blatant than the above example—indeed, may be unintentional—but remain plagiarism nevertheless.

Rather than quoting source material directly—word for word—you may paraphrase it (i.e., convey the sense of the passage in your own words). Because a paraphrase is not a verbatim quote of another study, it requires no quotation marks. However, the fact that a paraphrase conveys someone else's idea means that you must identify the source of that idea. To do a proper job of paraphrasing, you must (1) express the other author's idea in your own words, (2) make clear where the paraphrase begins, and (3) make clear where the paraphrase ends. Further, your paraphrase should not retain the basic structure of the borrowed passage and merely change or rearrange words or phrases here and there. It must be recast.

> **Source:** Strategy [is] the art of distributing and applying military means to fulfill the ends of policy. (B. H. Liddell Hart, *Strategy*, rev. ed. [New York: Frederick Praeger, Inc., 1954], 335.)
>
> **Unacceptable paraphrase:** Strategy is the art of applying and distributing military means to achieve the objectives of policy.[14]
>
> **Acceptable paraphrase:** B. H. Liddell Hart envisioned a country's military as an instrument for carrying out national policy. The purpose of strategy, then, is deciding how to use the military toward this end.[15]

The first attempt at paraphrasing Liddell Hart is unacceptable because it retains the basic structure and most of the wording of the original. Because there are no quotation marks, the reader assumes that this passage is a paraphrase—ideas recast in the author's own words. But the author has deceived the reader by essentially quoting directly. This is plagiarism, whether intentional or not.

Even if the unacceptable passage had been redone in the author's own words, it still would have been flawed because the reader cannot tell where the paraphrase begins. This problem becomes more serious when the paraphrase consists of several sentences. If the reader cannot tell where the author's ideas end and the paraphrased ideas begin, he may mistakenly attribute a borrowed idea to the author. Again, because the author has deceived the reader—however unintentionally—this constitutes plagiarism. The acceptable paraphrase, shown above, corrects these problems by properly recasting the passage, identifying the beginning of the paraphrase by mentioning the name of the original author, and marking the end of the paraphrase with a note number.